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ABSTRACT

This teaching guide, produced in cooperation with Indian parents, students and teachers, offers classroom material on the complex culture and history of American Indians. The guide suggests youngsters be taught that, contrary to stereotypes, there was a wide variation of Indian tribal groups and cultures in North America. A list of 14 "Stereotypes to Unlearn" includes explanations of mistaken notions about war bonnets, scalping, and Indian words and languages. Indian music is the subject of more explanation, beginning with a dismissal of the film images of warriors whooping and dancing around the campfire. There is an explanation of musical instruments used by Indians: the drum, rattles, flutes, whistles and, upon the arrival of White people, pieces of copper or tin "janglers" and bells. The guide gives some discussion of Indian dance before explaining how to teach Indian music to children. There are suggestions for instruments, teaching Indian sounds, establishing rhythm and how to organize the class. There are four Indian children's songs, each with words, simple music notations and an explanation, to be taught to children. Also included are a list of suggested films on Indian music, a historical timeline of American Indian events appearing alongside those of European and Asian cultures, and a map showing nine general U.S. regions of Indian culture. There is also a form for evaluating the package. (TES)

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AMERICAN INDIAN MUSIC FOR THE CLASSROOM

AN INDIAN EDUCATION CURRICULUM UNIT

BY
ESTHER STUTZMAN

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Produced by the Coos County Indian Education Coordination Program
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This volume is kindly dedicated
to our elders
who kept the traditions.

Esther Stutzman

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Developed by:

Coos County Indian Education Coordination Program*
9140 Cape Arago Highway
Coos Bay, Oregon 97420

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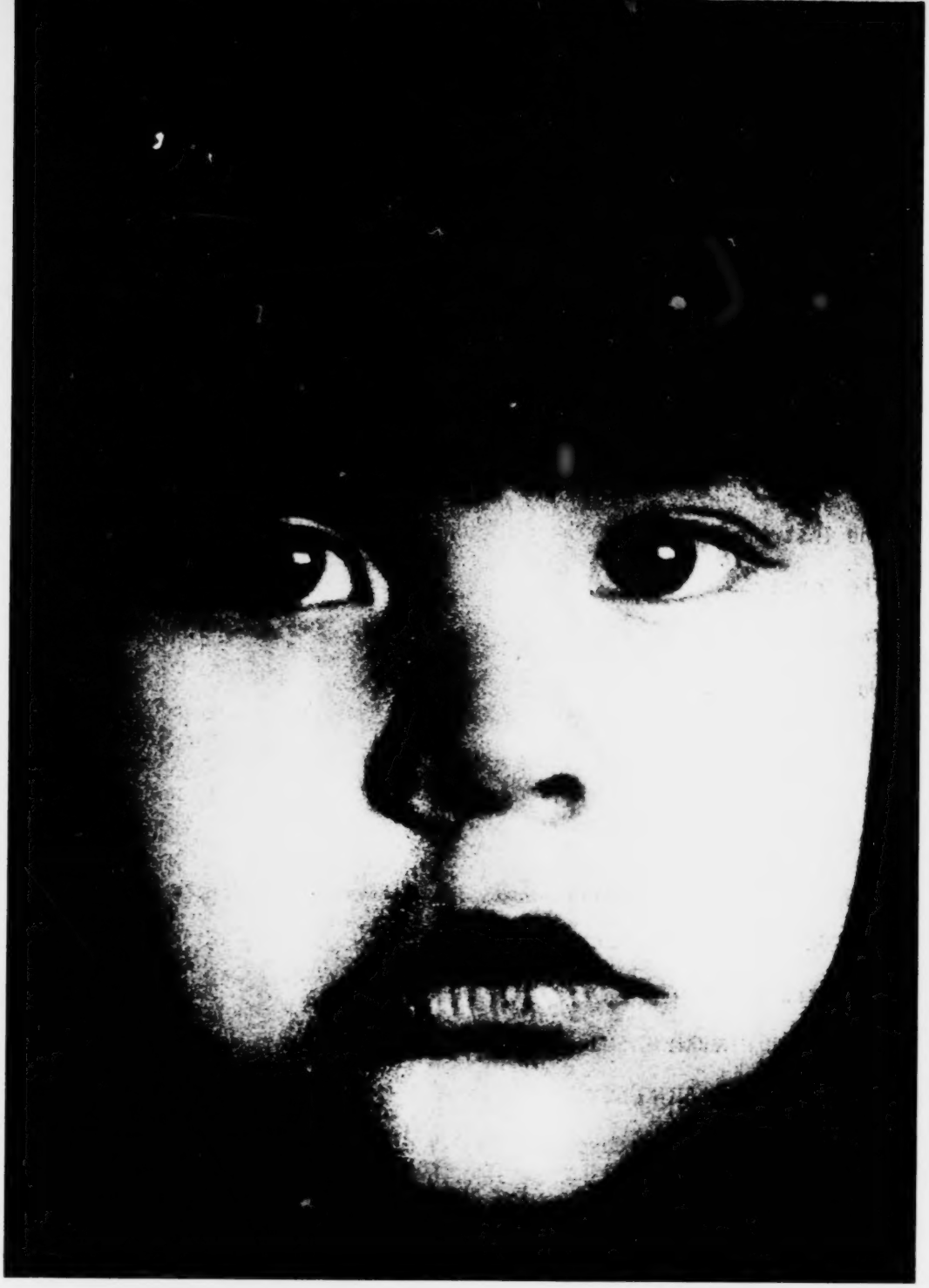
TABLE OF CONTENTS

	Page
Forward	I
Tipis and Totem Poles - Is There More?	1
Stereotypes to "Unlearn"	3
An Introduction	5
American Indian Music . . . The Real And The Unreal	7
The Instruments	8
The Dance	10
Teaching The Songs	12
Music And Words	13
Instruments	14
Learning The Sounds	14
The Rhythm	15
Suggestions	15
CHEROKEE HUMOR SONG Background	16
CHEROKEE HUMOR SONG	17
HOPI CORN WINNOWING SONG Background	18
HOPI CORN WINNOWING SONG	19
HOPI CAT SONG Background	20
HOPI CAT SONG	21
CHIPPEWA LULLABY Background	22
CHIPPEWA LULLABY	23
Suggested Indian Education Films on Music	24
Unit Evaluation Form	25



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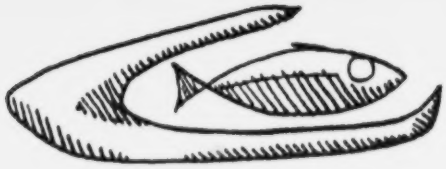
"A LOSS OF ONE CULTURE IS A LOSS TO ALL CULTURES..."

-Chief Edgar Bowen, Coos (1975)



INDIAN EDUCATION

Jim Thornton, 9140 Cape Arago Highway, Coos Bay, OR 97420 / Phone (503) 888-4584

The need for comprehensive Indian culture and historical curriculum has existed for generations. Although more recent textbooks have attempted to fill obvious historical gaps, too often American history begins with Columbus and presents Indians as barriers to Manifest Destiny. There is seldom a worthwhile discussion that attempts to present the complex culture and history of American Indians.

Many interested teachers have attempted to supplement existing curriculum, but accurate sources have been difficult to locate and have often been unadaptable to classroom use. As teachers find less and less available time to research historical and anthropological texts for information, the need to produce Indian subject curriculum by Indians became apparent.

The American Indian Music for the Classroom curriculum unit was developed to fill that need. It supplements The American Indian Social Studies Curriculum Activity Guide, Grades K through 6, 7 & 8, and high school, that was developed and printed in the early 1980s under other funding. The current American Indian music curriculum unit was developed through a cooperative agreement with Coos County Indian Education programs in Bandon, Coos Bay, Coquille, Myrtle Point, North Bend and Powers, Oregon. In addition to innovative curriculum, other services in coordinating local Indian Education programs are available for individual school district Indian Education programs. Coordination services (under various funding sources) have been available for area school districts since 1976.

Esther Stutzman is the author of this music curriculum unit. She also wrote The American Indian Social Studies Curriculum Activity Guide. Esther has used the present curriculum in Indian Resource Speaker presentations in local classrooms, in addition to introducing much of the material during our eighth annual Indian Education Summer Camp. She is an outstanding Indian educator that has been enthusiastically received by teachers, students and parents. Although currently living in the Everett, Washington area, we hope that she and her family will soon return to our area. Until she does, this music curriculum is presented in her absence.

Many people contributed ideas to the final format of this curriculum unit. In addition, most of the photographs have been featured in past issues of the Indian Education Newsletter. We hope that its use will be informative for students and teachers, as well as fun!

Jim Thornton
Indian Education Coordinator
Coos County Indian Education
Coordination Program
Winter 1984

HISTORICAL TIMELINE

Europe-Asia		American Indian
	PRESENT	
	1900	
Industrial Revolution	1800	Treaties with tribes
	1700	
Europeans come to America		
Napoleon rules France	1600	
		Iroquois League formed
	1500	
Columbus mistakes Caribbean islands for India	1300	
Normans conquer England	1000	
	800	Anasazi of S.W. build high-rise buildings using solar energy
Fall of Rome	500	Hohokam develop extensive system of irrigation in S.W.
	A.D.	
	B.C.	
	500	Agriculture in the S.W. (corn)
		Pottery developed (Mogollon)
Greek civilization develops	1000	Burial Mound cultures in Ohio
		Cultures of Oregon coast flourish
Rule of Tutankhamen (Egypt)	2000	First pottery developed along Atlantic coast
Stonehenge (England) constructed	3000	Arctic cultures develop tool-making techniques
	4000	
	5000	Big game hunting develops on Great Plains
	6000	
Middle East cultures develop	7000	
	15000	Man hunts Ice Age mammals in North America

Tipis and Totem Poles—
Is There More?

For years, Hollywood has been a primary influence in the image of the American Indian. This image was carried on in the minds of most people to mold a *stereotype*; a generalization of Indian culture.

The Indian-white confrontation on the Plains during the 1800's attracted national and world wide attention. Books were written and stories told of the great "warriors on horseback" who so fiercely fought the newcomers. As a result, a Pan-Indian idea developed depicting all Indian cultures in the image of the Plains tribes.

At the time of the white contact there were hundreds of tribal groups in North America. These tribes were further broken down into bands, clans and villages each distinct from one another in certain ways. There could be a marked difference in lifestyle within the same tribe as a result of this. Each tribe lived as the environment dictated and each adapted survival techniques according to the region. To study only one tribe or culture area (such as the Plains) would be a generalization. It would be unfair to overlook the richness of diverse cultures.

Culture Areas—An Overview

The *culture* of a people is the total experience and methodology that suggests similarity to some degree. The *area* is the region inhabited by the people who have that similarity of culture. Too often American Indian culture areas have been called *culture groups* which gives the impression that the people are identical rather than similar.

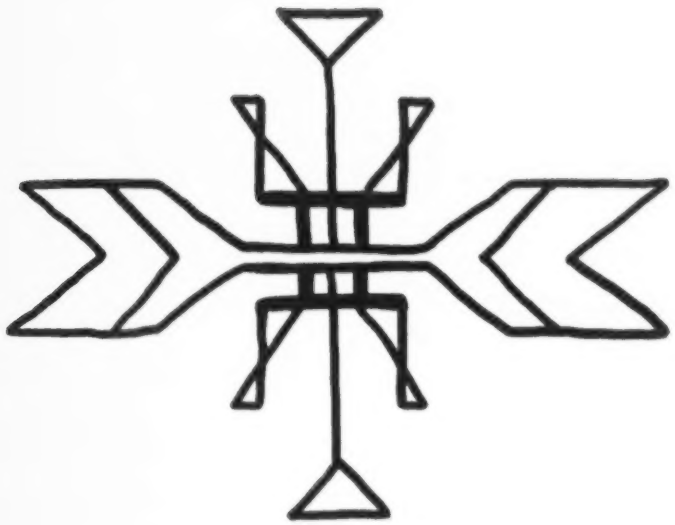
Culture areas are merely frameworks in which <u>many</u> varieties of methods develop. The culture areas in this guide have been defined according to geographical areas. This appears to be a realistic method of addressing lifestyles that develop due to environmental influence yet it must be emphasized that there are no real boundaries between culture areas. Just as the geography changes gradually so do lifestyles, often reflecting a wide variety of living patterns as prairies change to forest and forests become mountains. And so, a broad statement of lifestyle within one culture area would be over-simplification; for example: "Plains Indians lived in tipis". This stereotype has been used to such a degree that it is accepted as fact. (In actuality, the Plains culture area had tipis, earth lodges, grass-thatch houses, domed mat huts and conical bark houses).

It is not expected that children be able to determine all variances in house-types or any other aspect of Indian lifestyle. However, it <u>is</u> important for children to understand that <u>many</u> varieties of culture existed within each area. Many tribal groups, many languages and the many changes in environment all resulted in cultural styles that are unique and rich in tradition.

Unlearning Stereotypes

In learning of the differences in culture, an effective method is to begin with the known *STEREOTYPE* and broaden the area from that point. As each stereotype is "unlearned" and replaced with factual knowledge a broader definition of Indian lifestyles results.

It is important to break down the myths that surround the Indian people. Social and personal prejudices result from inaccurate information. With learning and subsequently understanding, those prejudices may be dismissed in favor of tolerance and appreciation.



Sioux Beadwork Design

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Stereotypes to "Unlearn"

Many Indian-reference words and phrases exist today in the form of stereotypes. Few of these are flattering to the Indian people. Most are very offensive. Below is given a list of references that will be helpful in presenting an accurate picture of Indian life.

1. "Sit like an Indian"

   All people of all races sit in cross-legged fashion, especially when sitting on the ground. Those culture groups who do not use chairs or benches may assume this position for comfort.

2. Indian "Princess"

   Indian people did not have royalty such as the Europeans have, but instead, had councils of wise people who made decisions. An Indian "Princess" was probably the daughter of one of the tribal leaders. In order to be a "Princess", the father had to be a king. Indians had no kings.

3. War Bonnet

   The people of the Plains primarily used the "war bonnet". It was not just for wars but for ceremonial purposes also. Only the most honored and respected members of the tribe were allowed to wear such a bonnet and this honor must be earned.

4. War Whoop

   Indian people did not make a "war whoop" as it is commonly done - touching the hand to the mouth and emitting a sound like a siren. The Indian people in battle gave short loud cries in order to unnerve the enemy. The sound was also one of joy such as the modern "Yipee".

5. Squaw

   This word has taken on a bad connotation. Indian people are offended by its use. In the past it has been too often used in a demeaning manner.

6. Buck

   Same as above.

7. Scalping

   The early colonists and settlers paid bounty-hunters for the scalps of Indians. It was a method to eliminate the tribes from land that was wanted for settlement. Before the Europeans came, scalping was not practiced among Indian people, but rather cutting the enemy's hair was common. Later, many tribes used scalping as a means of showing ferocity and retribution.

8. Speak Indian

   There is no such language as "Indian". There were approximately 220 distinct and different languages among Indian people (even in Coos County, three dialects existed, unintelligible from each other). Properly, it is stated - "Speak an Indian language".

9. "Ugh"

   Only Hollywood Indians use this.

10. The use of "um" after words

    Hollywood also invented a broken speech pattern for Indians in which "um" is added to words (ride-um, see-um, like-um). Indian people have never spoken like this.

11. Like "a bunch of wild Indians"

    Again, thanks to Hollywood the Indian has been labeled as specifically "wild" and untamed.

12. "How"

    Origin of this is unknown. More properly, perhaps "Kla-how-ya" a Chinook phrase for both hello and good bye.

13. "One little, two little, three little Indians . . ."

    This is offensive to most Indian people.

14. "Indian-giver"

    This has always been used to mean a person will take back what has been given. How this phrase came about in unknown, considering the fact that the Indian people historically have not been in a position to "reclaim" what was given away. Use of this phrase is also offensive to Indian people.

TURTLE'S HEAD DESIGN
NORTHWEST COAST

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AMERICAN INDIAN MUSIC FOR THE CLASSROOM

AN INTRODUCTION

The music of the American Indian is perhaps one of the most misunderstood aspects of the culture. For most people, the greatest exponsure to "Indian music" has been in the movies. Seldom has the music been taught in classrooms or used in school programs. In addition, the music has always seemed a bit foreign and strange because little emphasis has ever been given to meaning, melody and rhythm.

It has been the concern of Indian parents in the past several years to present an accurate picture of Indian cultures. Through Indian curriculum development, resource speakers in the classrooms and a positive public image, the terrible stereotype of Indians is gradually being replaced with real facts. One of the ways we can further the appreciation of Indian cultures is to include Indian music in classroom music sessions. Children will then begin to realize that the picture of the painted warrior, whooping and dancing around a campfire is simply a Hollywood fantasy.

(For more Indian curriculum ideas and a discussion on stereotypes see The American Indian Social Studies Curriculum Activity Guide, Grades K-6, 7&8, 9-12, distributed earlier through local school district Indian Education programs.)

This curriculum unit is the latest in a series produced with the cooperation of local Indian parents, students and teachers. During the past year, the material in this unit has been used in resource speaker presentations in Coos County, as well as being an influential teaching format for the cooperative South Coast Indian Education Summer Camp Program.

This unit will contain a teaching cassette tape available in each school district Indian Education office so that teachers may prepare before the unit is taught. In addition, music notation of the songs is written for teachers who have access to piano or other musical teaching aid to reinforce the melody.

After you have used this unit in your classroom, please use the evaluation in the back to give us suggestions and comments for future editions.

The songs in this unit have been enthusiastically received in classrooms during the field testing period and we wish to thank the teachers and students who cooperated with us by requesting presentations.

We would also like to thank Dr. Martin W. Fenerty of Metairie, Louisiana, a specialist in Childhood Music Education, who shared some of the enclosed songs with us.

AMERICAN INDIAN MUSIC . . . THE REAL AND THE UNREAL

First of all, some misconceptions about Indian music should be discussed. Hollywood has been guilty of promoting Indian music in the Western Movie. The familiar beat of drums or soulful flute music immediately signals the entrance of the Indian. The orchestra usually swells to a crecendo of "Indian Music" in battle scenes and confrontations, and when the particular segment is finished the music returns to standard background strains.

Hollywood has fooled us again . . . .

THE BEAT

Ask almost anyone to play an Indian rhythm and you will hear one hard beat followed by three soft beats: ONE-two-three-four. It isn't Indian rhythm at all. It's Hollywood stereotyping again.

Most Indian music has a straight beat with occasional hard beats for emphasis depending on the meaning of the song. In an Owl Dance, a hard beat signals the dancers to turn; in other dances it may be a change in style of steps, or of dancing in place.

There is really no such thing as a typical Indian rhythm, although a great majority of the songs are in 4/4 time. But to really begin to understand American Indian music, we must forget the ONE-two-three-four beat and listen for other things that make the music enjoyable.

THE INSTRUMENTS

The most familiar type of musical instrument used by Indian people is the drum. Many types of drums are used, depending on the area in which the tribal groups live. Many Pacific Northwest tribes use a plank drum and wooden sticks to produce a sharp, non-resonant sound. People of the Arctic regions sometimes use a hand drum of skin stretched over a round frame. The people of the Plains use a drum that we usually associate with Indian music. This type is made of a wood base and frame with a deer or elk hide stretched over the frame. Today, it is the most commonly used drum for Pow-Wows and gatherings.

Few drums are played with the hands as in the "tom-toms" of the cartoons. Special sticks made of various materials are used, depending on the type of drum and the preference for material.

Indian people consider the drum to be the heartbeat of the people. It is very special and is highly respected because of its importance to traditional beliefs. Children are taught the proper manners to be used around the drum and it is never used as a toy.

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Rattles of certain materials are also used in Indian music. In the Southwest, gourds are dried and hollowed and pebbles inserted inside. Some tribes of the Pacific Northwest (particularly British Columbia) use ornately carved and decorated wooden rattles for social and ceremonial purposes. Other tribes might use dried deer hooves strung together, or shells, or even dried and hollowed sticks to produce a rattle-like effect. These rattles are often used alone as rhythm or as an accompaniment to a drum or other instrument.

Flutes and whistles were also used by some tribes. Deer or bird-bone whistles were sometimes used in ceremonies during certain times. Flutes, carved of bone or wood have been used by young men to court their loved ones. Flutes were also a favorite instrument of the children who often made them themselves.

More recently, since the coming of the White Man, Indian people adapted the use of other things to produce sounds and rhythm. Tin cones, or "jinglers" were attached to the dance regalia, as were thimbles and pieces of copper or tin. Bells can still be heard in abundance at Pow-Wows and gatherings, being worn primarily by the men and boys to produce a melodic accompaniment to the drum.

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THE DANCE

Even though this unit does not concern Indian dancing in particular, it is important to mention dancing since it is a companion to music, and again, a much misunderstood element of Indian culture.

The movies (of course) have led the way again. Cartoons are probably the most guilty of stereotyping Indian dances and unfortunately, that's where children get the idea of a "typical" Indian.

When we think of Indian dances, we most commonly think about a "war dance" or "rain dance". Even today, these are real dances, but they have been badly misrepresented and inaccurately portrayed in the media. (The cartoon Hiawatha is often seen yelling "war cries" and bobbing up and down around a campfire . . . in a way Indians have never danced!)

With real Indian dancing, the variety is endless as is the type of song or rhythm. Indian people in every culture area across America had certain types of dance and music and so none is really considered to be "typical". In some dances, only men participated. Women's dances were also common. (A long time ago, in many cultures, women did not dance, but instead stood and swayed or danced in place to the music.)

Dance steps are very intricate and precise. The manner of dancing and certain steps have a meaning. Although most dances are done in a circle around a drum, the direction of the circle may be different for different cultural areas.

These things that pertain to Indian music: the rhythm, instruments and dance have been developed over thousands of years by Indian people. All of these things that we associate with Indian music are important to the whole effect in order to better understand the real aspects of American Indian music.

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TEACHING THE SONGS

Indian music can be a valuable classroom resource. Not only can it be used to enhance an appreciation of the culture, it is a primary means of breaking down incorrect beliefs and stereotypes that surround Indian culture. Music, being basic to most cultures, is an excellent insight into the past as well as the present. The songs included in this unit are both traditional and contemporary. We will be able to see how the subjects of these children's songs are reflective of the different tribal areas and the things children are most familiar with.

Children of all cultures sing songs that have several qualities:

1. Repetition: Children learn by repeating sounds and melodies again and again
2. Humor: Fun songs are the ones that will be sung many times simply for enjoyment
3. Familiarity: Most songs contain places, names or other things that children are comfortable with

Indian children also rely upon these qualities to enjoy songs. The songs in this unit will include one or more of these methods. They will adapt well to school programs or simply to classroom enjoyment.

MUSIC AND WORDS

Indian music is extremely complex at times. In certain tribal groups, many words are difficult to pronounce and take much practice in order to sing. Since the songs in this unit are children's songs, they are simply stated and easy for children of all ages to sing. Some have words with meanings; others are "nonsense" words much like the voiced "la-la" used to accompany music. The words will be written so that they will be pronounced in common phonetics, with clarification where necessary.

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INSTRUMENTS

A suggested accompaniment to the Indian children's songs is the Choctaw Rhythm Stick. These were used in parts of the Southeast as instruments and make an excellent learning activity. Not only do the children learn about rhythm, they will also gain manipulative skills.

To make the rhythm sticks, 5/8" wooden dowels can be cut to 9" or 10" lengths. Each child will have two sticks. They are played by hitting one against the other. (One is usually held still, the other is used to hit lightly.) The sound they produce is an almost hollow, sharp sound that is an easily heard rhythm.

LEARNING THE SOUNDS

Copy each song in larger lettering on a piece of heavy paper so that it can be seen by all the children, or copy on the blackboard. Talk through the words with the class several times first. Then, sing each line several times. When the children seem comfortable with the words and sound, add the accompaniment of the Choctaw Rhythm sticks.

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THE RHYTHM

The songs in this unit are all 4/4 time, a very common time signature for Indian music. An explanation of what a "rhythm" is should procede the actual use of the sticks. (Since the rhythm is in groups of four, it will help reinforce math and groups of numbers in the lower grades.)

Always start a song with an introductory "1-2-3-4". This four-count on the sticks will establish a "beat" as voices join in. It is important to emphasize that the constant group of four beats is done throughout each song and the speed is not increased or decreased.

SUGGESTIONS

1. Sing as a classroom group, then divide the class into boys and girls, each group singing the song through once.
2. Have a contest of which group can sing the loudest. (Warn the class next-door!) Sometimes when children sing loud, they lose inhibitions and actually remember a song better.
3. Sing a verse loud, then another verse soft . . . or do this line by line. It will certainly command attention in the room.
4. Sing by small groups or alternate each of several small groups to do alternate lines.

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CHEROKEE HUMOR SONG

Children of all cultures like songs that sound funny. The Cherokee Humor song is typical of songs containing words or sounds that come as a surprise.

With this song, the final word is a loud UH!. It should be said loudly as if someone had been suddenly poked in the stomach.

(See over for the CHEROKEE HUMOR SONG)

CHEROKEE HUMOR SONG

HOPI CORN WINNOWING SONG

Children's songs in the Southwest reflect the lifestyles of the area. Here, the songs relate to many things that the children learn every day.

This first Hopi song is about a very important activity in the area, the growing of corn. After the corn is harvested and dried, the chaff and other debris must be cleared out. Large, flat woven trays are used to toss the corn in the area (winnowing) where the breezes blow away the chaff. If there is no breeze, the winnower will blow the chaff away as the corn is tossed.

The word, "bo-tah" means corn. The ending of the song is "Pfooo, Pfooo, Pfooo" or blowing hard three times as in imitation of the winnower.

(See over for the HOPI CORN WINNOWING SONG)

HOPI CORN WINNOWING SONG

HOPI CAT SONG

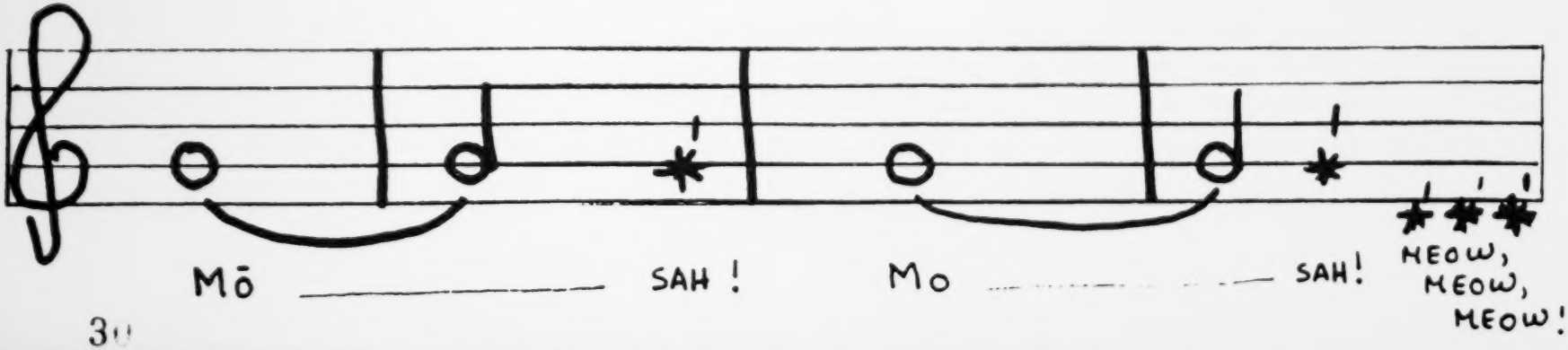
The Hopi people are virtually surrounded by the Navajo Nation. Government decree placed the Hopi in the situation when reservations were being decided. This has been the cause of many hard feelings between the Hopi and the Navajo.

In this song, it tells of a "cat" who stole a sheep skin and goat skin. It is probably telling of a cougar or mountain lion who preys upon the sheep raised by the Hopi. Although the song is in the Hopi language, the word for "steal" is sung in Navajo, an insinuation of the rivalry between the two tribes.

(See over for the HOPI CAT SONG)

HOPI CAT SONG

2 (KAH- PAR)



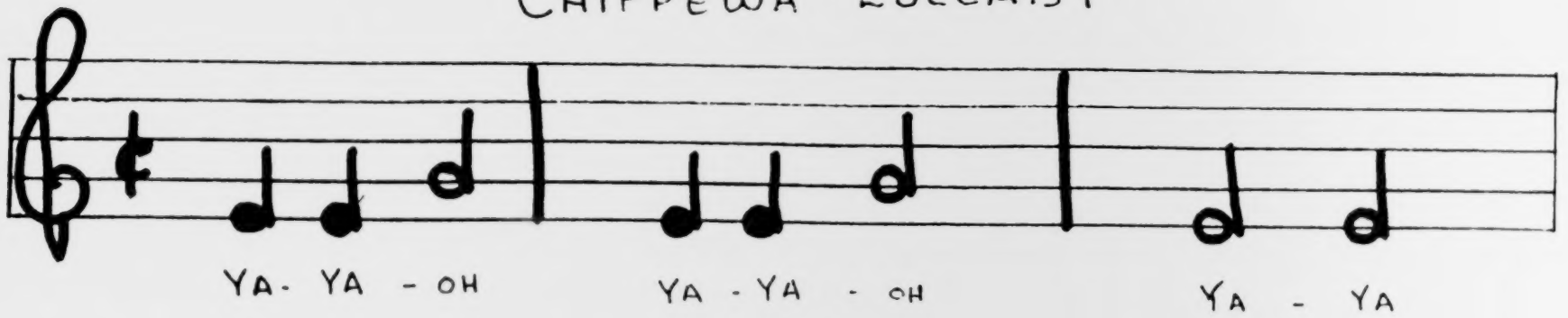
CHIPPEWA LULLABY

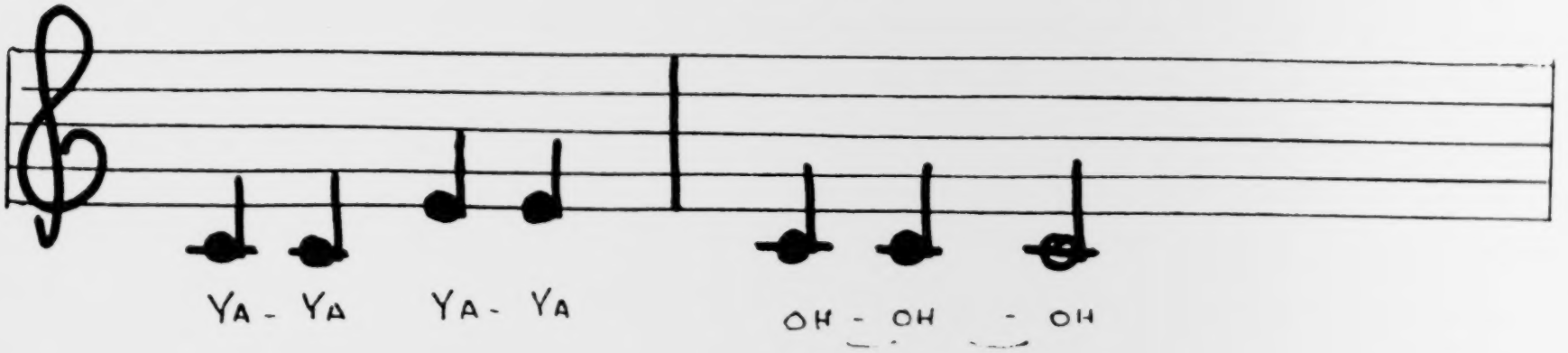
In every culture, parents sing lullabies to the babies. These are usually soft and comforting sounds to soothe the children. This lullaby from the Northern Great Lakes area is one of the many versions of children's songs that have been sung for generations.

(This song is sung without accompaniment of rhythm instruments.)

(See over for the CHIPPEWA LULLABY)

CHIPPEWA LULLABY





SUGGESTED INDIAN EDUCATION FILMS ON MUSIC

The following partial list of Indian Education films on music is available through the Coos County ESD IMC Film Library:

DISCOVERING AMERICAN INDIAN MUSIC (F1843) I J S A, 24 minutes

From many different tribes, the film shows dances and songs from many areas performed in ceremonial clothing. The contemporary artist tells a little of his and her life of today before seeing each perform. Ending "modern" composition may be eliminated since it tends to detract from traditional music and dance.
Suggested Use: Recommended for a better awareness of various songs and dances, as well as the people performing them now.

LONG ROAD HOME, THE: PART II (F2126) J S A, 7 minutes

This film (independent of Part I) shows today's Creek (Muskogee) Indian people as they live in keeping with both their original heritage and also in living in today's world. A stick ball game is shown as well as other facets of their lives today in Oklahoma. An old stomp dance completes the film and serves to tie this generation with the others of a rich past.
Suggested Use: Contemporary Indian society, music.
(A Powers Parent Committee film)

NORTH AMERICAN INDIANS TODAY (F2127) J S A, 25 minutes

This film shows contemporary Indian peoples in today's world trying to regain cultural identity and ways of traditional life. Scenes include the Indian Ecumenical Conference; Miccosukee Indians in Florida's Everglades; in British Columbia, scenes of Kwakiutl dances at a modern potlatch and as recorded in the early 1900's by Edward S. Curtis; and also Navajos of the southwest in attempts to keep their land and water.
Suggested Use: Indian people in contemporary society, traditional music and dance.
(A North Bend Parent Committee film)

OWL AND THE RAVEN, THE (F2316) P I J S A, 8 minutes

This delightful film uses animated seal skin figures to tell an Eskimo story with humor; how Raven's feathers became black. Uses native language and singing for authentic humor.
Suggested Use: Eskimo stories, language & music.
(A North Bend Parent Committee film)

AMERICAN INDIAN MUSIC IN THE CLASSROOM

UNIT EVALUATION

(Please fill out and return to receive additional songs)

Will you please take a few moments and let us know how well this unit fitswithin your class curriculum? Your comments will help us create additional American Indian curriculum for the classroom.

1. Do you regularly teach music in your classroom?

2. Was this unit clearly presented?

3. Did you use the material at the same time your class usually studies Indian cultures?

   If not, when?

4. How were the songs received by the children in your class?

5. Would you recommend this unit to another teacher?

6. Overall evaluation:

   excellent _____

   very good _____

   good _____

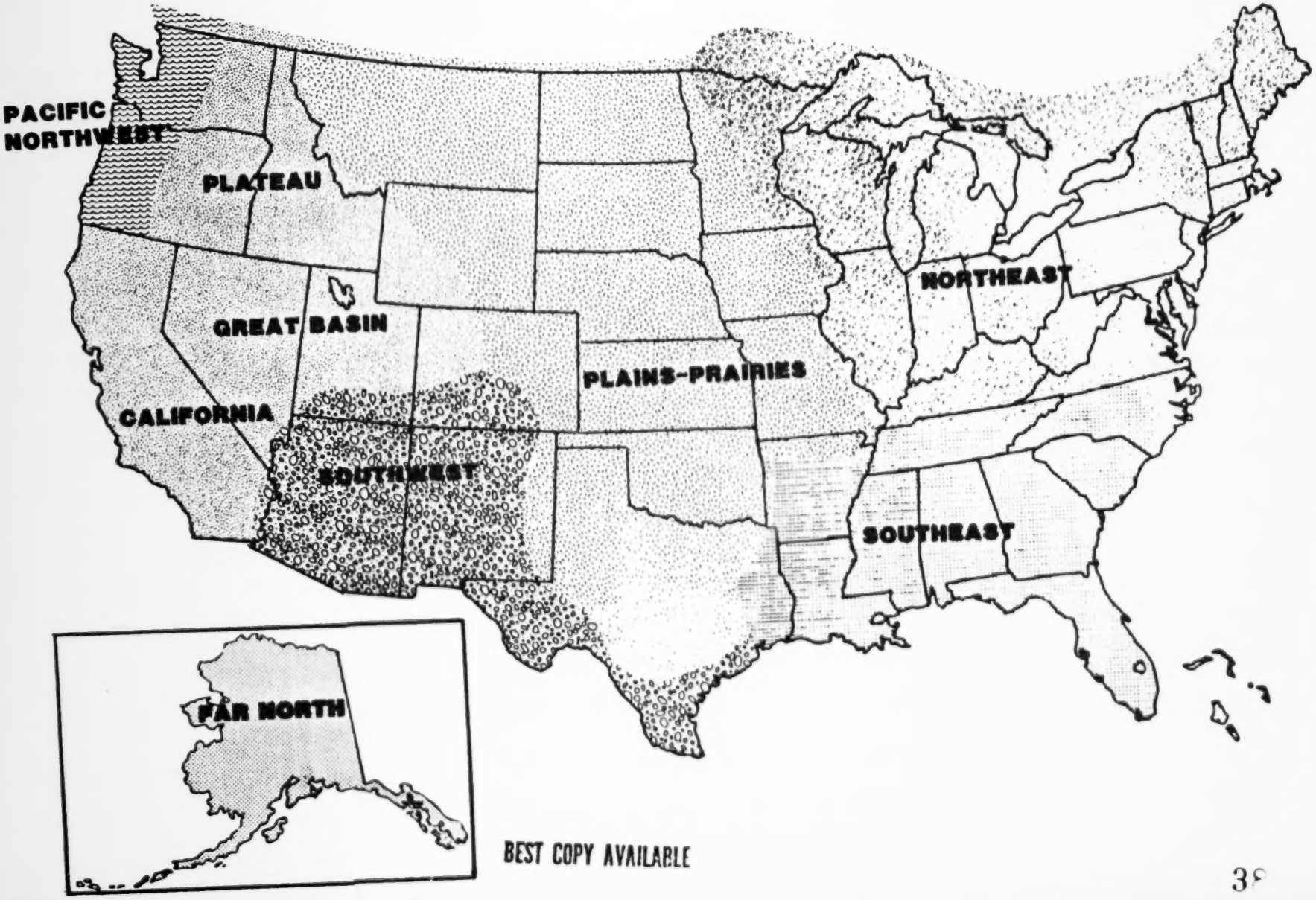
   O.K. _____

7. Comments and suggestions:

8. Grade: _____ Name: _____ School: _____

Please forward a copy of this teacher evaluation to -

Coos County Indian Education Coordination Program
9140 Cape Arago Highway
Coos Bay, Oregon 97420



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